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A SEVENTEENTH CENTURY ARMOR
FOR HORSE AND MAN

FROM M. V. Bachereau of Paris, the well-known armor dealer, the Museum has lately obtained a complete harness for horse and man. It is probably of German workmanship and dates from the time of the Thirty Years War, as late possibly as 1630. It is of good quality and is fairly ornate for this epoch. In several regards it merits notice: in the first place it appears homogeneous,—the armor of both horse and man may well have belonged to a single panoply, for there is close correspondence in design and ornament in its various parts. Then it has suffered but minor restoration. And finally in its horse armor it belongs to a rare period, for at that late date (the first third of the seventeenth century) horse armor had been largely discarded, and proportionately few examples of it are now preserved. It adds also to the value of the present harness that it has retained to a large degree its original mounting (the horse-model, which is of carved wood, is contemporary), so that the figure stands to-day practically as it did a couple of centuries ago when mounted in some continental armory.

For the opportunity of securing this important object the Museum is indebted to its former trustee and vice-president, Mr. William H. Riggs, now of Paris, well known to connoisseurs as the owner of the most important private collection of European arms and armor. It was he who expertised the present armor and gave his time generously in arranging for its acquisition. Its provenance and a few details are given in a letter from M. Bachereau.

"The armor was secured by the elder Bachereau at a sale held in Heidelberg in September, 1878; he was at that time associated with M. Henri, then the foremost dealer in arms in Paris, and M. Henri retained as his share of the purchases the present object. He sold it

later to the painter, M. Lesrel, in whose possession it has remained up to this year . . . I have removed from it the trapping which had been added to it in later years, possibly while in the hands of M. Lesrel, and all the parts remaining are good (i. e., authentic) except the mail (modern) mounted on the neck, which is indispensable for the ensemble. At the suggestion of Mr. Riggs I have restored a plate which was lacking on the right knee, using for this purpose a fragment of an original armor. And at his suggestion also I have readjusted an arm guard and the garde-reins, which had not been disposed correctly with respect to the cuirass."

The present harness will form the central object in the hall in which the Dino collection is now exhibited.

B. D.

THREE PORTRAITS BY COPLEY ON
LOAN

MR. William Smith Carter has lent to the Museum three pictures by John Singleton Copley which have been placed on exhibition in Gallery 13. These are portraits in oils of Mr. Isaac Smith, and of his wife, whose maiden name was Elizabeth Storer, and a pastel portrait of Madam Ebenezer Storer. The pictures were painted in Boston in 1767, or thereabouts, and are excellent examples of Copley's art at that period which many consider to be his best.

In the portrait of Mrs. Smith especially is shown the artist's skill in the delineation of fabrics, and equally in all three his power to perpetuate the character and manners of his time, the distinction and precision of which his pictures portray so remarkably.

The Museum is able at present to show four works by Copley, though only one of them—the pastel described in last month's Bulletin—is its own property. Hitherto this most interesting of the early American painters has been unrepresented in the Museum's collections.